

# KINGS COUNTY SAVINGS BANK BUILDING

YNF

Yuko Nii  
Foundation



**THE BANK BEFORE THE BRIDGE WAS BUILT**

Late 19<sup>th</sup> c.

Photo courtesy of  
NY Historical Society





Contents copyright Yuko Nii Foundation 2019





### **KINGS COUNTY SAVINGS BANK BUILDING 2003**

In late October 1996, Yuko Nii founded the non-profit The WAH Center (Williamsburg Art & Historical Center) based upon her Bridge Concept. That concept envisions a multifaceted, multicultural art center whose mission is to coalesce the diverse artistic community, and create a bridge between local, national and international artists, emerging and established artists, and artists of all disciplines. Thus through the international language of art we come to understand each other to create a more peaceful and integrated world. The WAH Center is a force for peace and understanding and it's concept is incorporated in its acronym: "WAH" in Japanese means "peace" or "harmony" or "unity."

Yuko also wanted to preserve the WAH Center's building, a French Second Empire masterpiece, and make it a functional part of the cultural community of Williamsburg, Brooklyn, New York.



# Table of Contents

## List of Financial Contributors on Page 85

P.3-4	About The WAH Center
P5-7	The Kings County Savings Bank in the 19 <sup>th</sup> c.
P 8-14	Floors and rooms at the Youko Nii Foundation
P 15-42	Examples of Furniture, Decorative Arts, Silver & Objet de vertu
43-50	Special Collections Library
51-64	The John Milton Collection
75-79	The Japanese Collection
80	The Permanent Collection of Contemporary Art
82-115	The Williamsburg Art & Historical Center Exhibits and Performances, an Overview
116	A Special Object, The Death Warrant of King Charles !



## SPONSORSHIP

- A major sponsorship will pay for the necessary renovations needed for a permanent art exhibition installation. Additionally, a printed catalog to feature the collection and an event that centers on the exclusive opening of the exhibition will be included.
- Added Value for a major sponsor: Custom art display cases with your logo
  - You will have naming exclusivity for the room where the exhibition is featured in the form of a plaque. A description of your support for the arts (optional)
  - You will have an banner in a visibly prominent position for the opening gala event inside and outside the WAH center.
  - You will be recognized for their support on the WAH Center's webpage
  - You will receive two tables (one table seats 4 to 6) at the gala.
  - Your logo will be featured in the back of the printed catalogs (3000 in total).
  - First rights of refusal on corporate sponsorships for future art exhibitions
- Cost of sponsorship: Call (917) 974-6096
- Email: [wahcenter@earthlink.net](mailto:wahcenter@earthlink.net)

Also available: naming rights for exhibit rooms as seen in this catalog and also the future elevator.

Contributions in any amount always welcome on Paypal:  
[donatewah@gmail.com](mailto:donatewah@gmail.com)



FROM WIKIPEDIA:

The Kings County Savings Institution was chartered on April 10, 1860. It carried out business in a building called Washington Hall until it purchased the lot on the corner of Bedford Avenue and Broadway and erected a permanent home.

The Kings County Savings Bank has long been considered a landmark of Williamsburg. By 1900, during the construction of the [Williamsburg Bridge](#), the neighborhood had changed, and the Bank building was already seen as an icon of "old Williamsburg." It remains one of the most important historical landmarks in Williamsburg, and was recognized by the [New York City Landmarks Preservation Commission](#) in 1966, the seventh building to be so designated. It was placed on the National Register of Historic Places, 1980

"The Kings County Savings Bank is an outstanding example of French Second Empire architecture, displaying a wealth of ornament and diverse architectural elements. A business building of imposing grandeur, the Kings County Savings Bank "represents a period of conspicuous display in which it was not considered vulgar, at least by the people in power, to boast openly of one's wealth. From its scale and general character there is nothing, on the outside, that would distinguish the Kings County Savings Bank from a millionaires mansion." (from History Preserved: New York City Landmarks & Historic Districts, Harmon H. Gladstone & Martha Dalrymple, [Simon & Schuster](#), 1974).

The building remained in continuous bank ownership and use for well over a century. It ceased to be used as a bank in the 1980s.





Over the years, much of the rich detailing has been lost. Here you see the railing around the flat roof. Although the city, state and federal governments should take a hand in helping to restore one of America's greatest buildings, politics drives the money elsewhere.

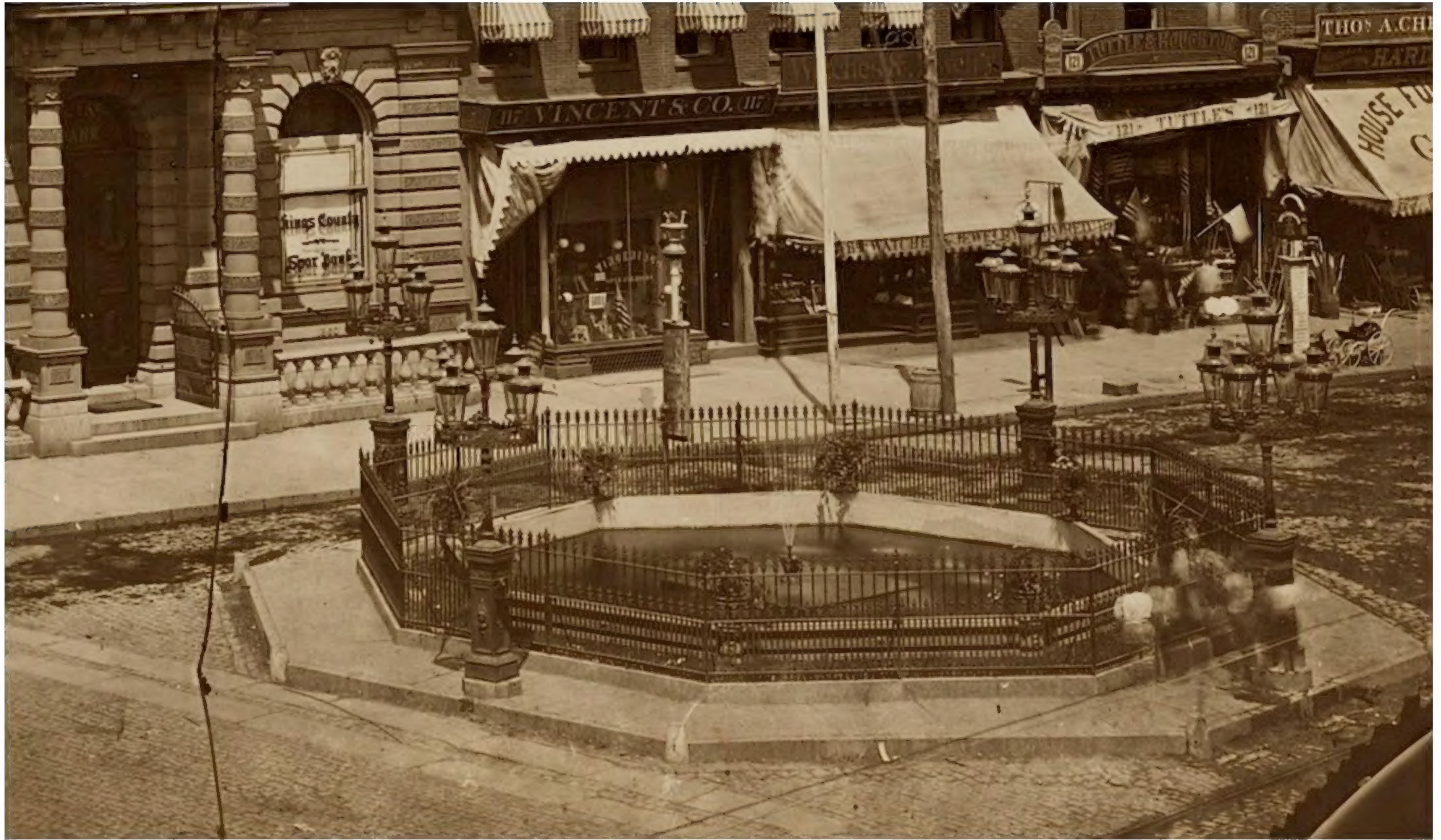
THE FOUNDATION WILL EVENTUALLY RESTORE ALL THE ELEMENTS. BUT, SINCE WE GET NO HELP, IT MAY BE A WHILE.





There was once a Gothic style church behind our building. It was torn down to make way for the Williamsburg Bridge.





There was once a fountain in front of our building. It was removed to build trolly tracks. Today the city has put back a plaza.



**HISTORICAL  
COLLECTIONS  
AT  
THE KINGS COUNTY  
SAVINGS BANK BUILDING**





THE LIBRARY





**FIRST FLOOR**









**PERIOD ROOM**





**THIRD FLOOR THEATER**





**2<sup>nd</sup> Floor Gallery**

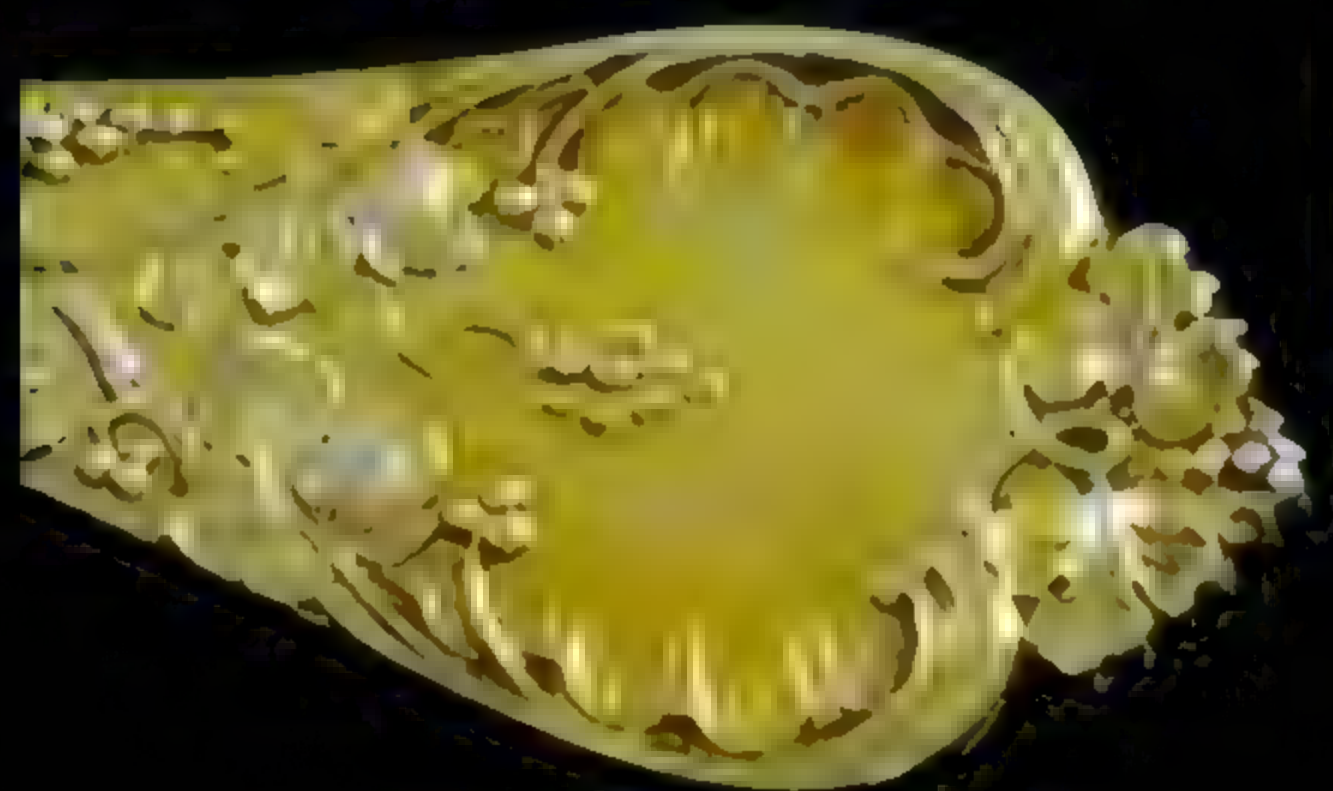


**Examples of Furniture,  
Decorative Arts, Silver &  
Objet de vertu  
In the collections of the  
Yuko Nii Foundation**



# Charles-Nicolas Odlot

died 1869) was the outstanding French silversmith of his generation; the son of Napoleon's silversmith, Jean-Baptiste-Claude Odlot, he inherited the direction of the extensive family workshops in 1827.



Odiot Vermeil Silver, Demidov pattern, ex-collection Sir John Antoniadis, Built in the nineteenth century as a miniature Versailles by the wealthy Greek-Egyptian magnate Sir John Antoniadis. Villa Antoniadis is just one of the many jewels which Alexandria, the Pearl of the Mediterranean, has to display. On this spot the Roman general Pompilius prevented an attack upon the city by the king of Syria. On the same spot, the victorious general Amr Ibn Al-As pitched camp before taking the city and then the whole of Egypt.



# Vermeil Sweetmeat Dish, 19<sup>th</sup> C. by Odier



**The ribboned crown means  
it was made for a royal service**





*Elegant  
Antique  
French  
Sterling  
Silver  
Cased  
Liquor  
Decanter,  
Swan  
Motif &  
Gold  
Enamel  
Decoration!*



# Skewers



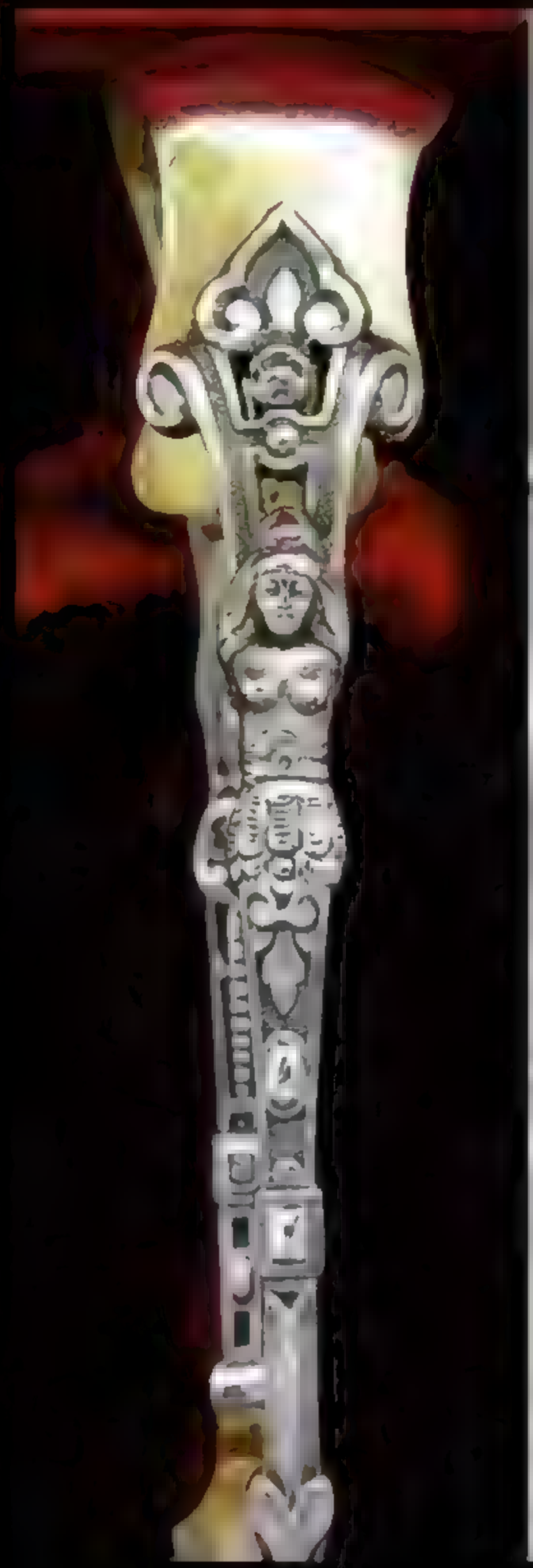
ODIOT  
signature &  
Minerve 950 on  
each piece



Weevil  
contramark  
on reverse  
sides









Vinegar cruet stand, with striking Neoclassical figural central handle, elegant palmette and perlé borders, and rectangular base on claw feet embellished with applied reticulated and pierced palmette and rosette motifs. Its two decanter holders feature delightful repoussé and chased depictions of the mischievous Eros / Cupid, clutching an arrow in his hands. Standing a regal 11.4" high, and a 9" wide base. 794 grams (1620 grams including decanters), and is stamped on the base, decanter holders, and central column with the 1809-1819 French COQ 950 mark, 1809-1819 Paris Guarantee, Silversmith's Association mark for Paris (1789), and maker's mark for Parisian silversmith S.J. DUPEZARD, active 1809 to c.1822. The two high quality flute and diamond-cut crystal decanters are most certainly later additions, lacking stoppers.





French Napoleon III era sterling silver covered sugar caddy or casket, ornate styling with foliate garland, side handles and finial! A beautiful piece! We received it from France with quite a bit of rippling or denting around the edge of the lid and thought that the lid might be a mis-match but the hallmarks all match so it's definitely original. 7 troy oz. or 220 grams. Minerve or Minerva hallmarks on both pieces, 1st titre designating .950 silver content (higher than the standard for sterling). Silversmith marks for Auguste Guyot.





# The British Cabinet



A colonel's uniform of the Empress of India Regiment, with Queen Victoria's royal guard helmet. Includes a Regimental belt pouch. Cabinet also contains a household sword of King Edward VIII.



# Coat of the Herald of Her Majesty Queen Elizabeth II





**Meissen Porcelain c. 1880**



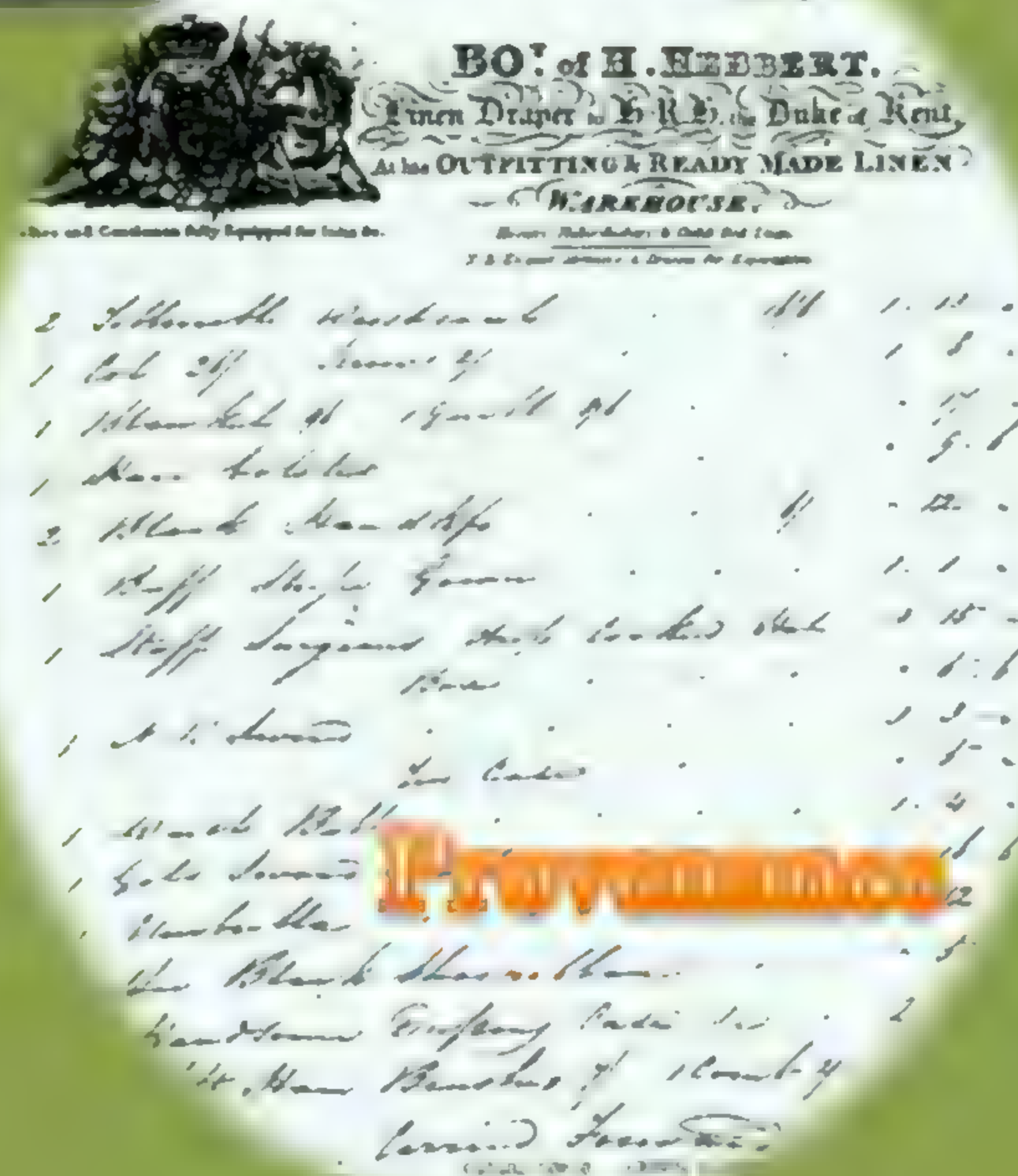
**Daphne and Apollo**



# Belt Buckle of Dr. Arnott



**Archibald Arnott's  
belt buckle worn  
whilst attending  
Napoleon on his  
death bed. Buckle is  
the Badge of the 20th  
Foot Regiment.**





# Govert Flinck



Portrait by Govert (or Govaert) Teuniszoon Flinck (25 January 1615 – 2 February 1660) was a Dutch painter of the Dutch Golden Age. Flinck acknowledged as one of Rembrandt's best pupils.





**Pierre-Antoine Bellangé (1757–1827)** was a French *ébéniste* (cabinetmaker) working in Paris. He produced furniture for Napoleon at Saint-Cloud, for the Tuilleries, Joséphine's Château de Malmaison, and also for his brother Joseph Bonaparte.





Gold and ivory note case with pencil c 1800. Portrait on ivory of a young officer. The back contains locks of his braided hair. Souvenir for his wife or lover.





**Brûle-parfum, bronze, French,  
late 18<sup>th</sup> C.**



# Pier Table 19<sup>th</sup> Century

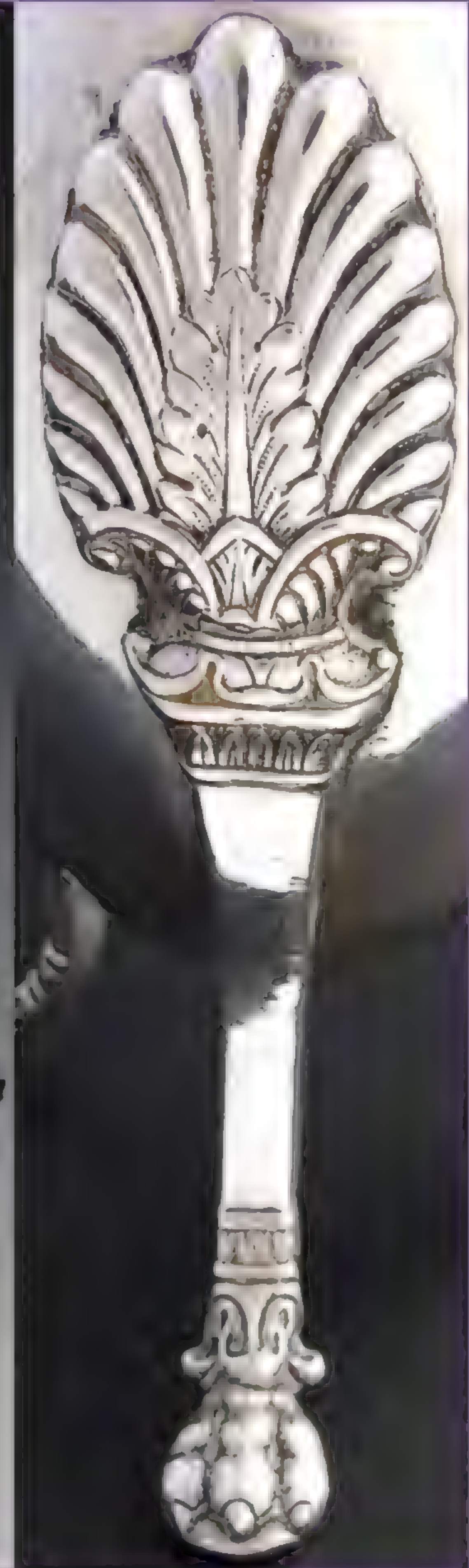


**Magnificent carved Satyr, gold leaf, marble  
inlaid with malachite**





*Gorgeous  
Antique French  
Sterling Silver  
9 1/4" Tea or  
Hot Water Pot,  
Figural Spout  
and Cabriole  
Style Lion's  
Paw Feet!*





# Landscape by Benjamin Williams Leader





**Johann Heinrich Roos** (29 September 1631, Otterberg - 3 October 1685, Frankfurt) was a German Baroque era landscape painter







Sèvres vase 19<sup>th</sup> C.,  
signed Deprez





**Portrait of a Princess, 1826, property of the Yuko Nii Foundation. The above painting is said to be one of Pingret's finest portraits on Wikipedia.**

**Pingret, Edouard(-Henri-Théophile)** [Eduardo] Born in St. Quentin, France. Painter to the King. Studied under painter Jacques-Louis David; later studied at the Academy of Saint Luke in Rome. Exhibited regularly at Paris salons, 1810-1867. Received a gold medal and was appointed a Knight of the Legion of Honor, 1831. Traveled to Mexico on business, continued to paint. First exhibited at the Academy of San Carlos, c. 1850. Second exhibition of forty paintings depicting Mexican customs and landscape was well received, 1852. Later expelled from Mexico for interfering in national politics. Edouard Pingret is best known in Mexico for his paintings created during his travels, which document local customs and geography. Perhaps initially attracted to Mexico because of his interest in the exotic, Pingret was among the first artists who painted scenes of Mexico as they actually appeared. Through his example he encouraged his contemporaries to appreciate the beauty and color of the Mexican landscape.



# Magnificent Indian Ivory Chess Set, c. 1840



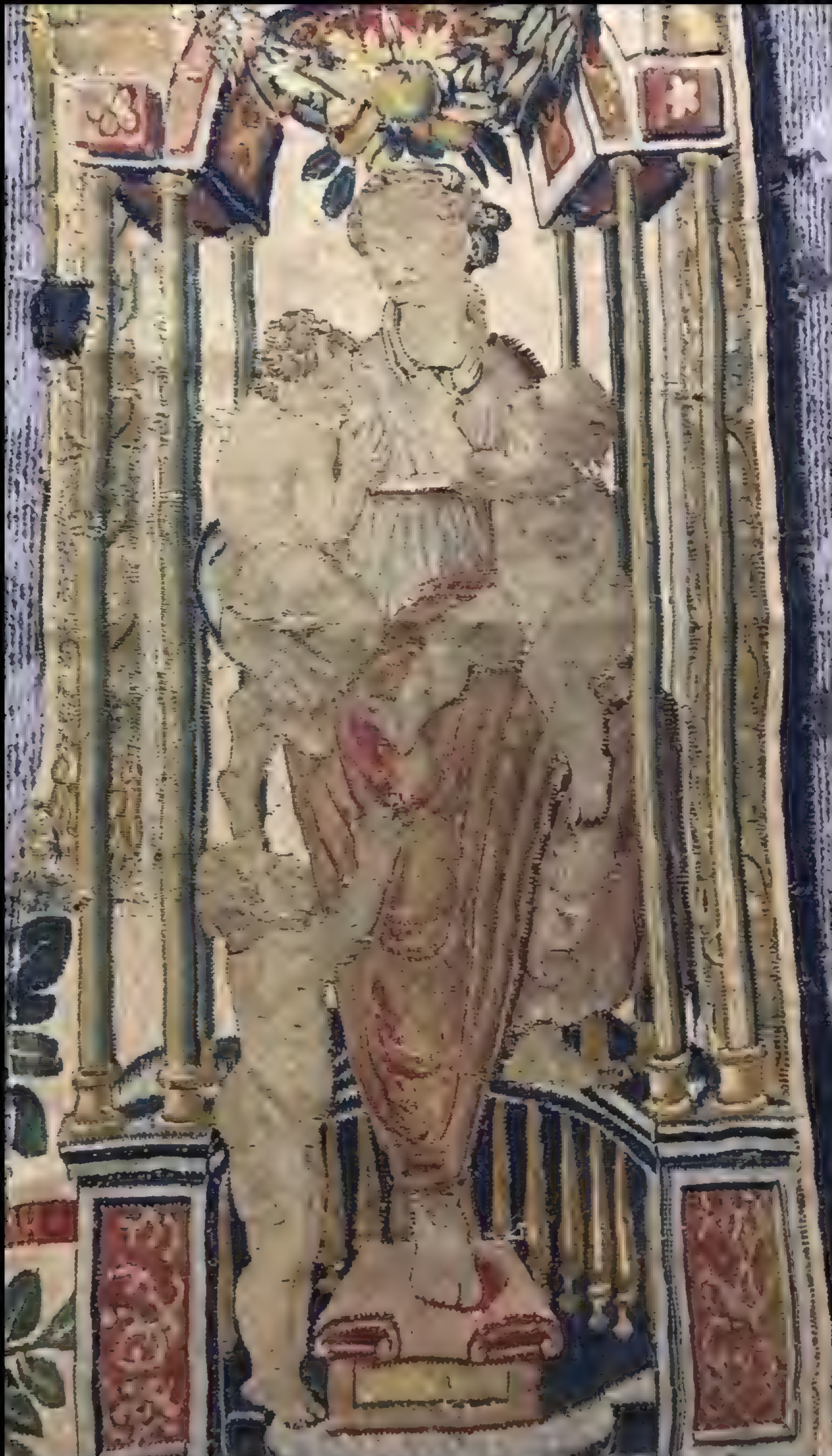


# Ottoman Empire Coat

c. 1900







17<sup>th</sup> c. French Tapestry border 116 inches



**Antique Mughal Necklace: solid gold  
brickettes holding emeralds, rubies and  
strung with Basra pearls.**



Central emerald is Columbian, 134 carats



# Wedgwood Group

## Water Nymphs





# Ottoman Turkish War Helmet

Stunningly rare Ottoman Turkish Islamic empire Khud battle warrior horn helmet. Has demon devil face with mustache and ears. The surface of helmet and bottom rim band has pious Islamic Arabic calligraphy to invoke God's power and blessing to win battle. Damascened koftgari f heavy steel , hand hammered and hand chiseled. Nasal guard is sliding and adjustable .



Detail



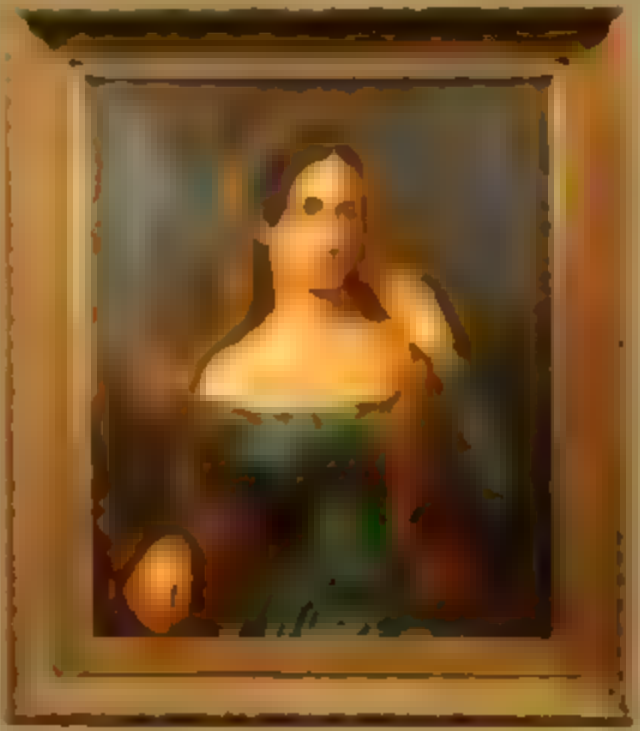
# The Last Will & Testament of Dowager Lady Strathmore



including her marriage contract and the entire inventory of ~~the Dowager Lady~~ The Lady Strathmore was the mother to the Queen Mother of England who died recently at the age of 101 years in 2002 AD.



Fanny Forrester Literary Society



Fanny Forrester  
(Emily Chubbuck)  
August 23, 1817 –  
June 1, 1854  
Painting on the first  
floor of  
The WAH

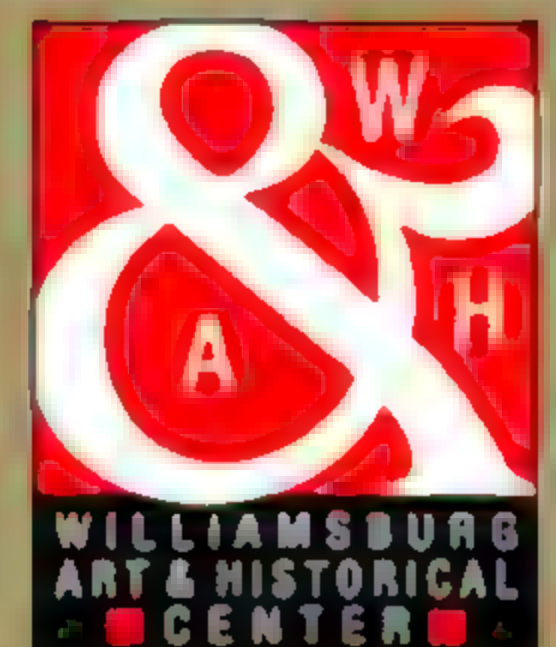
In this issue:

# The Great Wax Seal of Queen Elizabeth I

*On Display during Women's History Month*



Elizabeth I (7 September 1533 –  
24 March 1603),

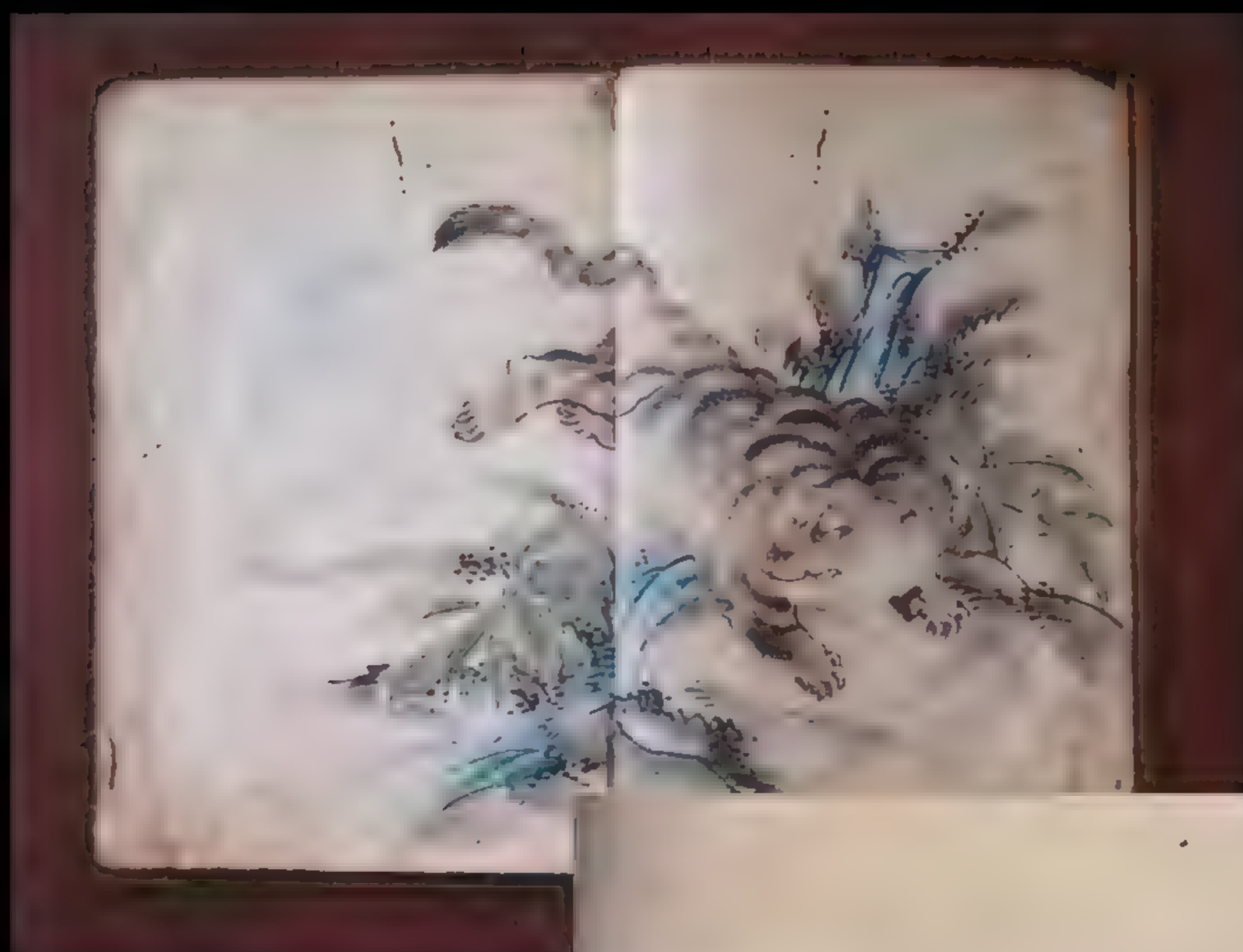




A 16<sup>th</sup> C. SHANAMA, Persian book of kings. C. 1508 AD. With 18 illuminated miniature paintings illustrating the mythical lives of the Persian kings.







Magnificent Japanese  
books manuscripts and  
wood block prints  
17<sup>th</sup> – 20<sup>th</sup> C.





# The Wedding Album of General Tom Thumb

from the studio of famed  
Civil War photographer Mathew Brady



Dimensions: 2.3 x 2 cm (7/8 x 13/16 in. ) each





*Page from THE GRAVE by William Blake, in a first edition in the collection of the Yuko Nii Foundation*

**From Wikipedia:** *The Grave* is a [blank verse](#) poem by the Scottish poet [Robert Blair](#).<sup>[2]</sup> It is the work for which he is primarily renowned.<sup>[2][3]</sup> According to Blair, in a letter he wrote to Dr. Dodderidge, the greater part of the poem was composed before he became a minister,<sup>[2]</sup> Edinburgh editor and publisher John Johnstone stating that it was composed whilst he was still a student, although "probably corrected and amplified by his more matured judgement".<sup>[3]</sup> The poem, 767 lines long, is an exemplar of what became known as the school of [graveyard poetry](#).<sup>[4]</sup>

Part of the poem's continued prominence in scholarship involves a later printing of poems by [Robert Hartley Cromek](#) which included illustrations completed by the Romantic poet and illustrator [William Blake](#). He completed forty illustrations for the poem, twenty of which were printed in Cromek's edition.<sup>[5][6][7]</sup> Blake's original watercolours for the prints were believed lost, until they were rediscovered in 2003.<sup>[4]</sup>



# The Paradise Lost Collection

of the

## YUKO NII FOUNDATION



The foundation has one of the finest collection of Milton's Paradise Lost. Many Scholars visit the collection.





The Expulsion, pencil on paper, circa 1800, Unknown artist  
Collection of the Yuko Nii Foundation





THE MILTON SHIELD, Late 19<sup>th</sup> C.





This shield was made for the Paris Exhibition of 1867 by Elkington & Co. designed by Leonard Morel-Ladeuil (about 1820-1888). He worked for Elkington & Co. from 1859 after serving his apprenticeship in France with Antoine Vechte (1800-1868). At the exhibition it won a gold medal. The *Art Journal* declared, 'There is a general impression that the work...is the best...exhibited during the memorable year of 1867'. The theme concerns the work of a great Englishman, the poet John Milton (1608-1674). The panels represent scenes from Milton's epic poem *Paradise Lost*.





Eve Picks Fruit, pencil on paper, circa 1800, Unknown artist  
Collection of the Yuko Nii Foundation





Above: The YNF's 19<sup>th</sup> c. oil Portrait of Milton dictating Paradise Lost to his daughters at Milton's Cottage.

Milton's Cottage Trust (CIO) is a Registered Charity 1163039  
21 Deanway, Chalfont St Giles, Buckinghamshire, HP8 4JH, England



# The Paradise Lost Gold Folio of Paradise Lost



Above is the "Harmless Innocence" page from the Yuko Nii Foundation Gold Elephant Folio. It is also the cover for the Cambridge Companion to Paradise Lost



Pages from the Traveling Elephant Folio with giclee prints, original drawings and 24 k gold embellishments

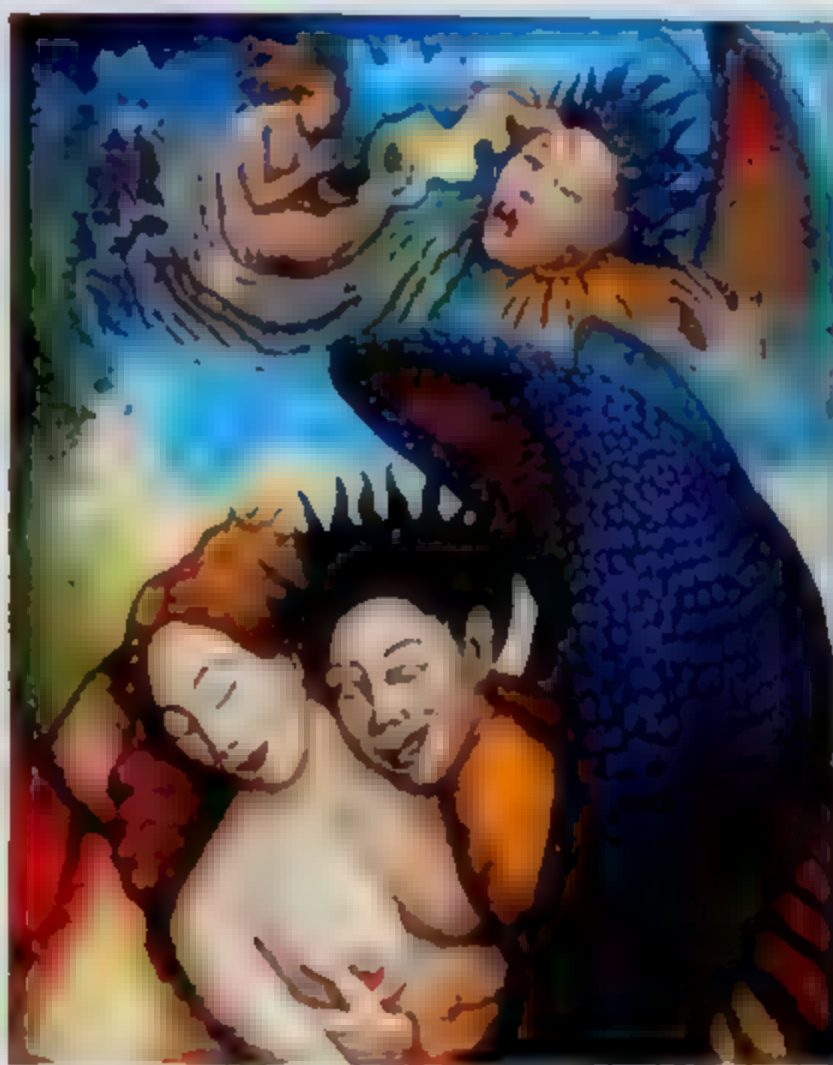


**S**ing Heavenly Muse! Say first, for Heaven hides nothing from thy view – nor the deep tract of Hell – say first what caused our parents in that happy state of Eden to fall off from their creator. Who first seduced them to that foul revolt? The Infernal Serpent, he it was whose guile stirred up by envy and revenge deceived the mother of mankind

What time he trusted to have equaled the Most High if he opposed, and with ambitious aim, against the throne and monarchy of God, raised impious war in Heaven and battle proud with vain attempt



**T**he portress of Hell-gate replied: "Hast thou forgot me then, once deemed so fair in Heaven when in sight of all the seraphim with thee combined in bold conspiracy against Heaven's King? All of a sudden miserable pain surprised thee, while thy head fast thick flames threw forth till out of thy head I sprung. All the host of Heaven recoiled and called me 'Sin.' But I with attractive graces won the most adverse, thee chiefly, who becam'st enamored. And such joy thou took'st with me that my womb conceived a growing burden. At last this odious offspring whom thou see'st, thine own begotten, tore through my entrails, that all my nether end thus grew transformed. I fled and cried out 'Death!' Hell trembled at that hideous name and sighed from all her caves. I fled but he pursued, and in embraces forcible and foul begot these yelling monsters."







Book label of Madam Pomfret in her 1688 first illustrated edition of *Paradise Lost*. Madam Pomfret was the Lady of the Bedchamber to Queen Carolyn.

In 1755 Henrietta Louisa Jeffreys, Countess of Pomfret, donated a substantial collection of Greco-Roman statuary to the University of Oxford.



# Fuseli Paradise Lost

In the collection of the Yuko Nii Foundation



Henri Fuseli, engraved by A. Smith  
Published by Vernor, Hood and Sharpe, 1808  
Yuko Nii Foundation Collection



## THE FEATURES OF THE BOOK

**1) The Henri Fuseli (1741 – 1825) engravings by A. Smith** in this book were done while Fuseli was alive in 1808. He is certainly as great an illustrator of *Paradise Lost* as Blake. The Wickenheiser collection contains an 1802 version.

The first of Blake's *Paradise Lost*, the Thomas set, were done in 1807. In 1799 Fuseli exhibited a series of paintings from subjects furnished by the works of John Milton, with a view to forming a Milton gallery comparable to Boydell's Shakespeare gallery. There were 47 Milton paintings, many of them very large, completed at intervals over nine years. The exhibition proved a commercial failure and closed in 1800.

**2) The Royal & Historical Association:** bookplate of E. Neville Rolfe, Beecham Hall with a dedication note by A.R. (Agnes Rolfe, Neville's wife) 1815 and a late 19<sup>th</sup> c. note describing in detail Dore's *VALE OF TEARS* (1883), on the 1815 exhibit of Dore's last painting at the Dore Gallery, London. Strickland Charles Edward Neville Rolfe, born in 1789, eldest son of General Neville of the Royal Artillery. Educated at Wadham College, Oxford, BA 1812, MA 1816, and subsequently became domestic chaplain to the Duke of Kent in 1814 and to the Duke of Somerset in 1825. He became domestic chaplain to the Duke of Kent in 1814 and to the Duke of Somerset in 1825. 1st Duke of Kent and Strathearn (1767–1820), was Prince Edward, fourth son of George III and *father of Queen Victoria.*

Neville's first wife, Agnes, was the only daughter of Henry Fawcett, MP for Carlisle who was Sheriff, Bombay 1785; capt. Bombay fencibles 1799. They married in 1814 and had five sons and four daughters. In 1833 he married Dorothy, widow of the Rev TT Thomason, Chaplain to the Honourable East India Company. It is known that he was an enthusiastic collector and invested time in both natural and archaeological items, as well as having a keen interest in art. Rolfe had had a number of artists, (possibly Fuseli) staying for long periods to study artistic endeavours at Heacham Hall. It is said that he had a large coach built in which he took these artists on excursions to draw and paint buildings or articles of interest in and around the area. He was especially interested in the area of Norfolk and part of his collection of portraits of Norfolk celebrities, original drawings, topographical and antiquarian, were sold by Sotheby's. Some of these pieces were used to extra illustrate 'Blomefield's History of the County of Norfolk' (compiled by Francis Blomefield and published in 1805). Later, in 1929, a number of water-colour drawings from the collection were also used to illustrate a publication compiled by his great grandson, Clement Rolfe-Ingleby, and entitled 'A supplement to Blomefield's Norfolk.'

**3) The book also has a late 19<sup>th</sup> c. note describing in detail Dore's VALE OF TEARS (1883),** on the 1883-later exhibit of Dore's last painting at the Dore Gallery, London. During its twenty-four year lifespan, the Doré Gallery and its twenty or so canvases received approximately 2.5 million visitors. In 1892, most of the paintings were sent to the United States to be exhibited in a touring exhibition lasting until 1898. They then sank into oblivion. They were rediscovered in 1947 in a Manhattan warehouse, sold at auction and split up.



The size of the book is 8vo (octavo). This size is made by printing eight pages of text on each side of a sheet, which was then folded three times to form gatherings of eight leaves or sixteen pages each handsomely bound with gorgeous red morocco leather gold-gilt framing of both front and back covers, as well as gilt titling and ornamental compartments on the spine 5 raised bands brilliantly gilt golden edged pages printed half-title and title pages engraved vignette title, plain green endpapers.







Bookplate with armorial of E. Neville Rolfe, Heacham Hall



# PARADISE LOST

— (B.V.) —

JOHN MILTON.

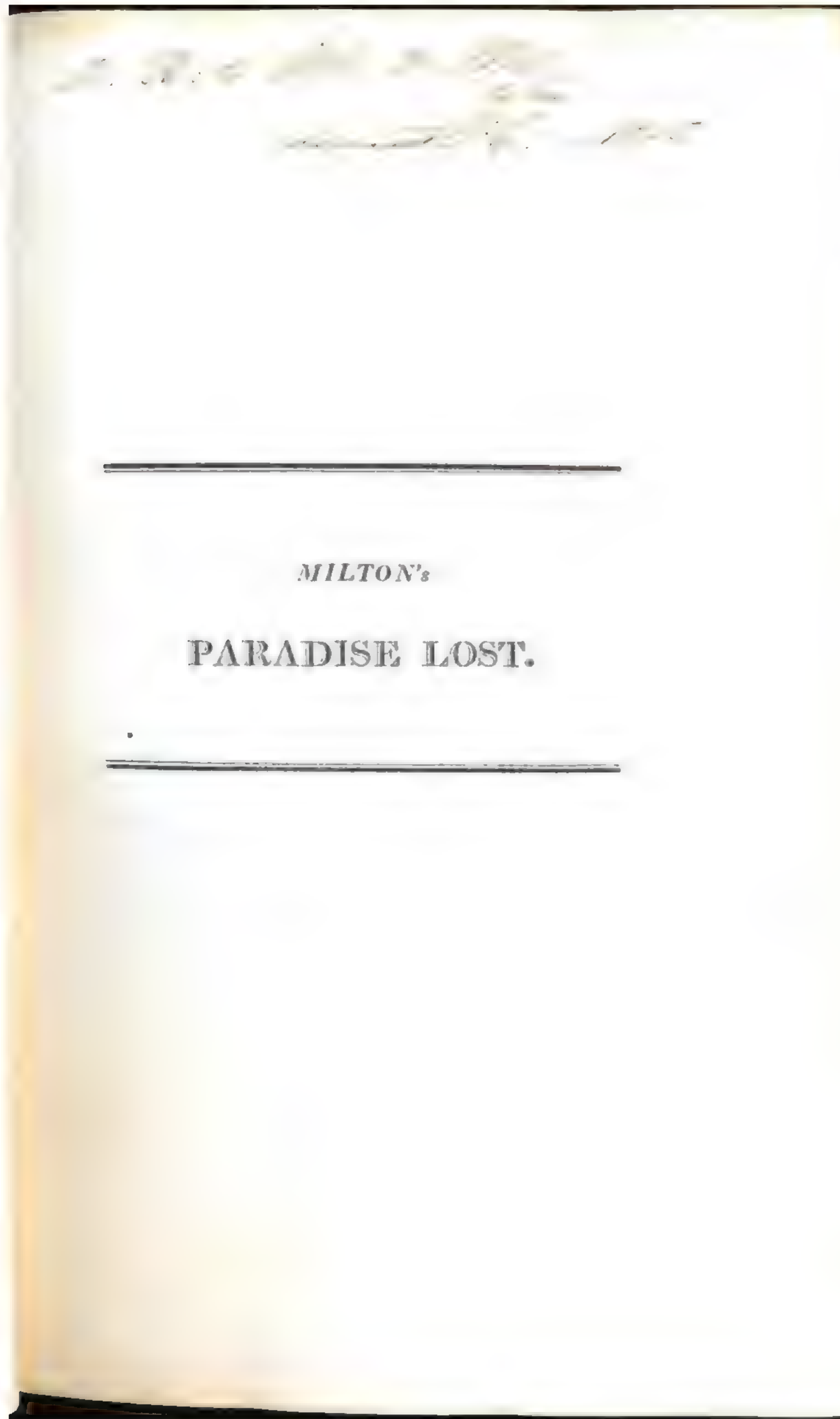


*Outstretch'd he lay, on the cold ground, and on  
Gaz'd his creation. Book I line 881.*

LONDON.  
Printed for the Proprietors,  
1808.

Beautiful Frontispiece





A dedication note by A.R. (Agnes Rolfe, Neville's wife) 1815.  
The dedcation reads:

"A.R. to W.C. & W.C. to his dearest J.C. – 1815"



PARADISE LOST.

A

POEM.

IN

TWELVE BOOKS.

BY JOHN MILTON.

PRINTED FROM THE

*Text of Tonson's Correct Edition of 1711.*

A NEW EDITION, WITH PLATES.

London:

PRINTED FOR J. JOHNSON; W. J. AND J. RICHARDSON;  
OTRIDGE AND SON; R. BALDWIN; VERNOR, HOOD, AND  
SHARPE; CUTHELL AND MARTIN; J. WALKER; F. AND C.  
RIVINGTON; SCATCHERD AND LETTERMAN; WILKIE  
AND ROBINSON; J. NUNN; R. LEA; LONGMAN, HURST,  
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LOWNDES; LACKINGTON, ALLEN, AND CO.; CLARKE AND  
SONS; J. TAYLOR; E. JEFFERY; J. MAWMAN; MATHEWS  
AND LEIGH; J. CARPENTER; AND J. BOOKER;

*At the Union Printing Office, St. John's Square, by W. Wilson.*

1808.

Title page



Ithuriel and Zephon, with wing'd speed  
 Search through this garden, leave unsearch'd no spot.  
 But chiefly where those two fair creatures lodge,  
 Now laid perhaps asleep, secure of harm.  
 This evening from the sun's decline arriv'd  
 Who tells of some infernal Spirit seen  
 Hitherward bent (who could have thought?) escap'd  
 The bars of Hell, on errand bad no doubt:  
 Such where ye find, seize fast, and hither bring.

So saying, on he led his radiant files,  
 Dazzling the moon; these to the bower direct  
 In search of whom they sought: Him there they found  
 Squat like a toad, close at the ear of Eve.  
 Assaying by his devilish art to reach  
 The organs of her fancy, and with them forge  
 Illusions as he list, phantasms and dreams;  
 Or if, inspiring venom, he might taint  
 Th' animal spirits, that from pure blood arise  
 Like gentle breaths from rivers pure, thence raise  
 At least distemper'd, discontented thoughts,  
 Vain hopes, vain aims, inordinate desires,  
 Blown up with high conceits ingend'ring pride.  
 Him thus intent Ithuriel with his spear  
 Touch'd lightly; for no falsehood can endure  
 Touch of celestial temper, but returns  
 Of force to its own likeness: Up he starts  
 Discover'd and surpris'd. As when a spark  
 Lights on a heap of nitrous powder, laid  
 Fit for the tun, some magazine to store  
 Against a rumour'd war, the smutty grain  
 With sudden blaze diffus'd inflames the air:









*Dore's Picture  
The Vale of Tears*

High rocks & crags on either side  
forming a deep, dark gorge - narrowing  
in the distance where stands our  
Lord surrounded by a number  
(of Hope) a cloud of glory - in the  
foreground & up the valley a  
cloud of people of every rank  
& description - a King with his  
crown - looking overburdened &  
care-worn - a bishop - a poet  
with laurel crown - a bleeding  
heart - pilgrims - a despairing  
group of poverty stricken

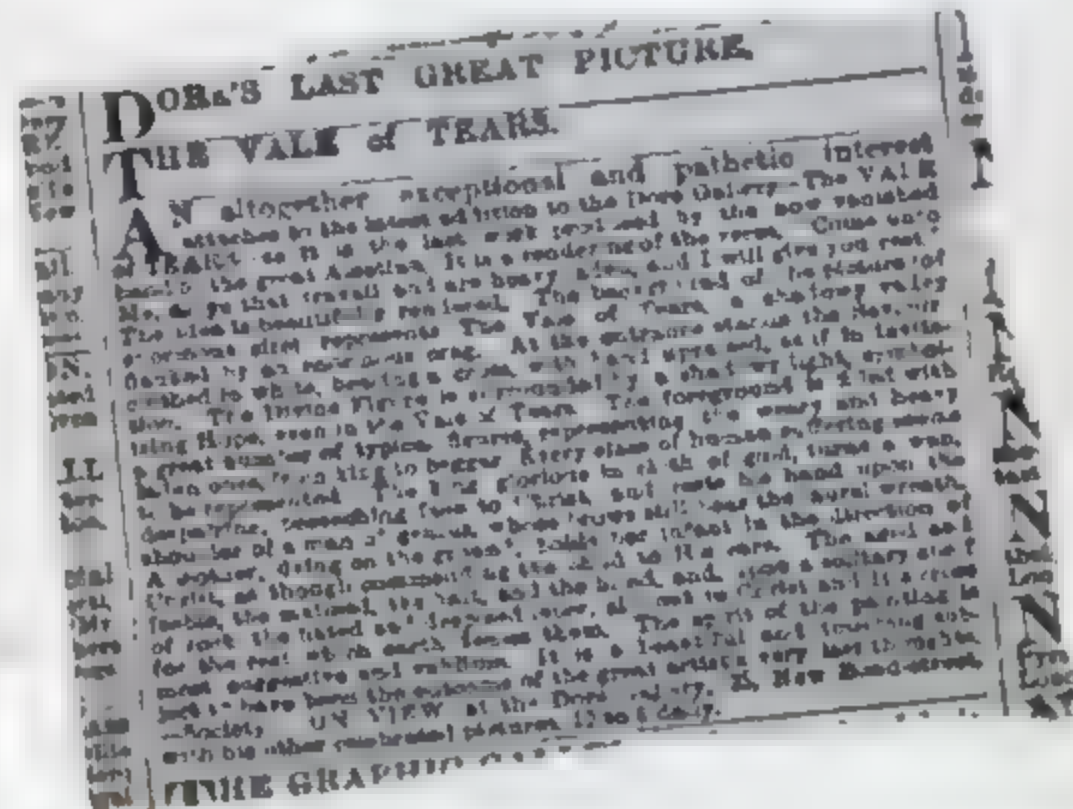
Between the pages of the Fuseli Paradise Lost  
is a hand written "review" of the showing of  
Gustave Dore's last painting, The Vale of  
Tears. Also included is a newspaper  
announcement of the exhibit.

**D**ORE'S LAST GREAT PICTURE.  
**T**HE VALE of TEARS.

**A**N altogether exceptional and pathetic interest  
attaches to the latest addition to the Dore Gallery—The VALE  
of TEARS—as it is the last work produced by the now vanished  
hand of the great Alsatian. It is a rendering of the verse, "Come unto  
Me, all ye that travail and are heavy laden, and I will give you rest."  
The idea is beautifully rendered. The background of the picture (of  
enormous size) represents The Vale of Tears, a shadowy valley  
flanked by an enormous crag. At the entrance stands the Saviour  
clothed in white, bearing a cross, with hand upraised, as if in invita-  
tion. The Divine Figure is surrounded by a shadowy light, symbol-  
izing Hope, even in the Vale of Tears. The foreground is filled with  
a great number of typical figures, representing the weary and heavy  
laden ones, from king to beggar. Every class of human suffering seems  
to be represented. The king, glorious in cloth of gold, turns a wan,  
despairing, beseeching face to Christ, and rests his hand upon the  
shoulder of a man of genius, whose brows still bear the laurel wreath.  
A mother, dying on the ground, holds her infant in the direction of  
Christ, as though commending the child to His care. The aged and  
feeble, the maimed, the halt, and the blind, and, upon a solitary shelf  
of rock, the hated and despised leper, all look to Christ and His cross  
for the rest which earth denies them. The spirit of the painting is  
most suggestive and sublime. It is a beautiful and touching sub-  
ject to have been the outcome of the great artist's very last thoughts.  
—Society. ON VIEW at the Dore Gallery, 35, New Bond-street,  
in his old celebrated picture, 10 to 6 daily.

men & women - encouraged by  
a young girl with white  
garments a cross in her  
hand. 'A mother leading  
her child - - an outcast leper  
standing apart from the  
rest - all looking to  
a form towards Him - who  
with outstretched hands is  
saying "Come unto Me all  
ye that labour & are heavy  
laden & I will give you  
rest."

The picture is very large  
indeed & of course the  
idea is beautiful - but I  
do not really like either  
the figures or the coloring.







Other illustrations in the book are by Hamilton









These YNF alabasters replicas of the Autun Cathedral Adam and Eve lintels were probably done while the Autun lintels were intact before or after the 15<sup>th</sup> century fire or before the 18<sup>th</sup> century “redecorating” and plastering or even the possible French Revolution smashing, which means somewhere between the 15<sup>th</sup> and 18<sup>th</sup> centuries, or even back further to the 12<sup>th</sup> century. The YNF alabaster may be the *only surviving replica of this Gislebertus Adam masterpiece*, which makes it significant.



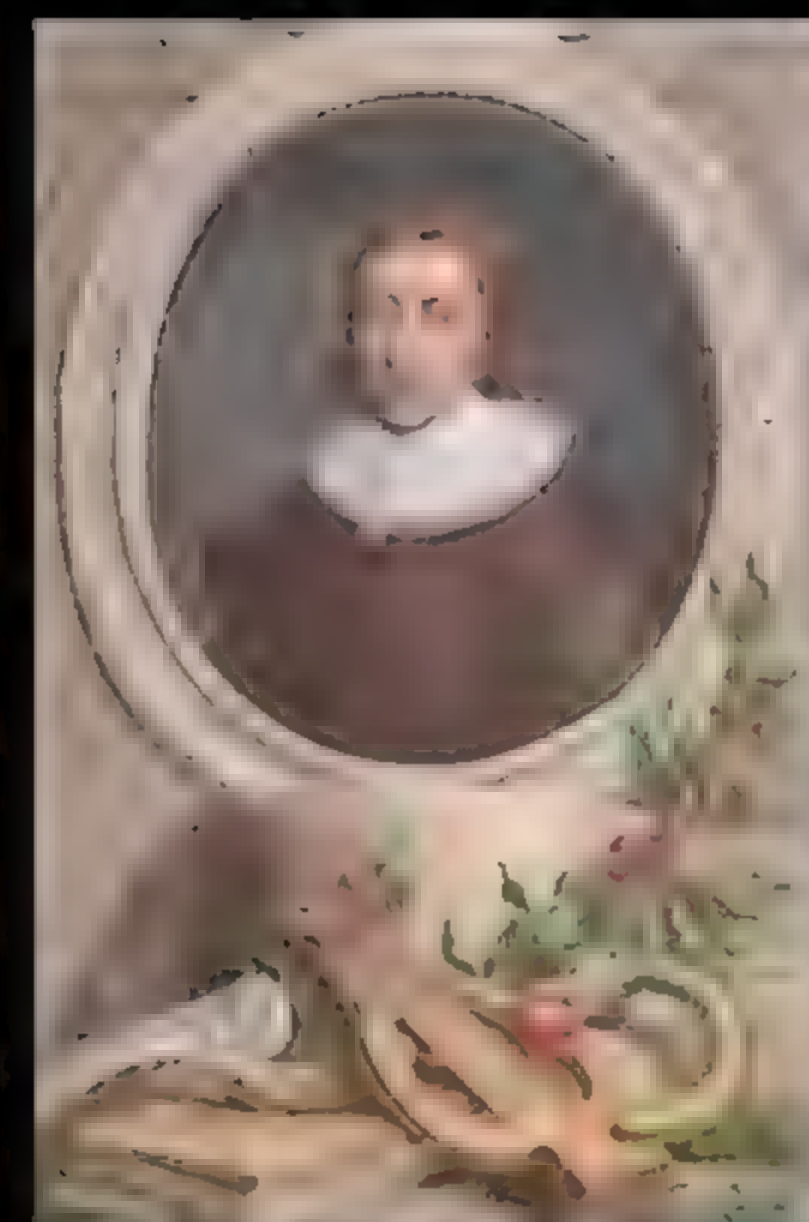
Left: cherry wood  
sculpture of Eve circa  
1940 by McNeil Smith

Right: 17<sup>th</sup> C. Torah Scroll  
of the Book of Genesis, 23  
feet long





**Some of The Yuko Nii Foundation's  
Various Editions of Paradise Lost & Artifacts  
1688-1880**





# The Japanese Collections



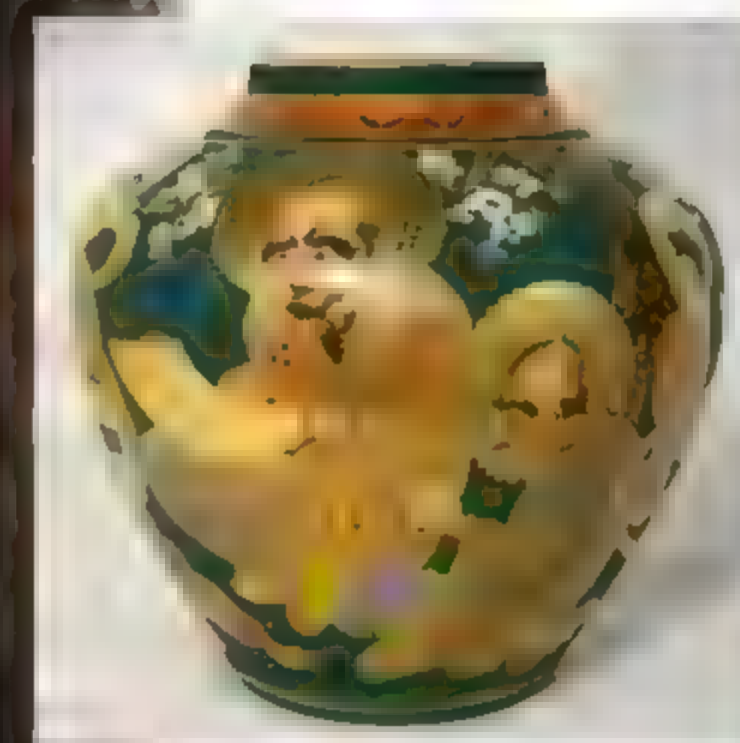
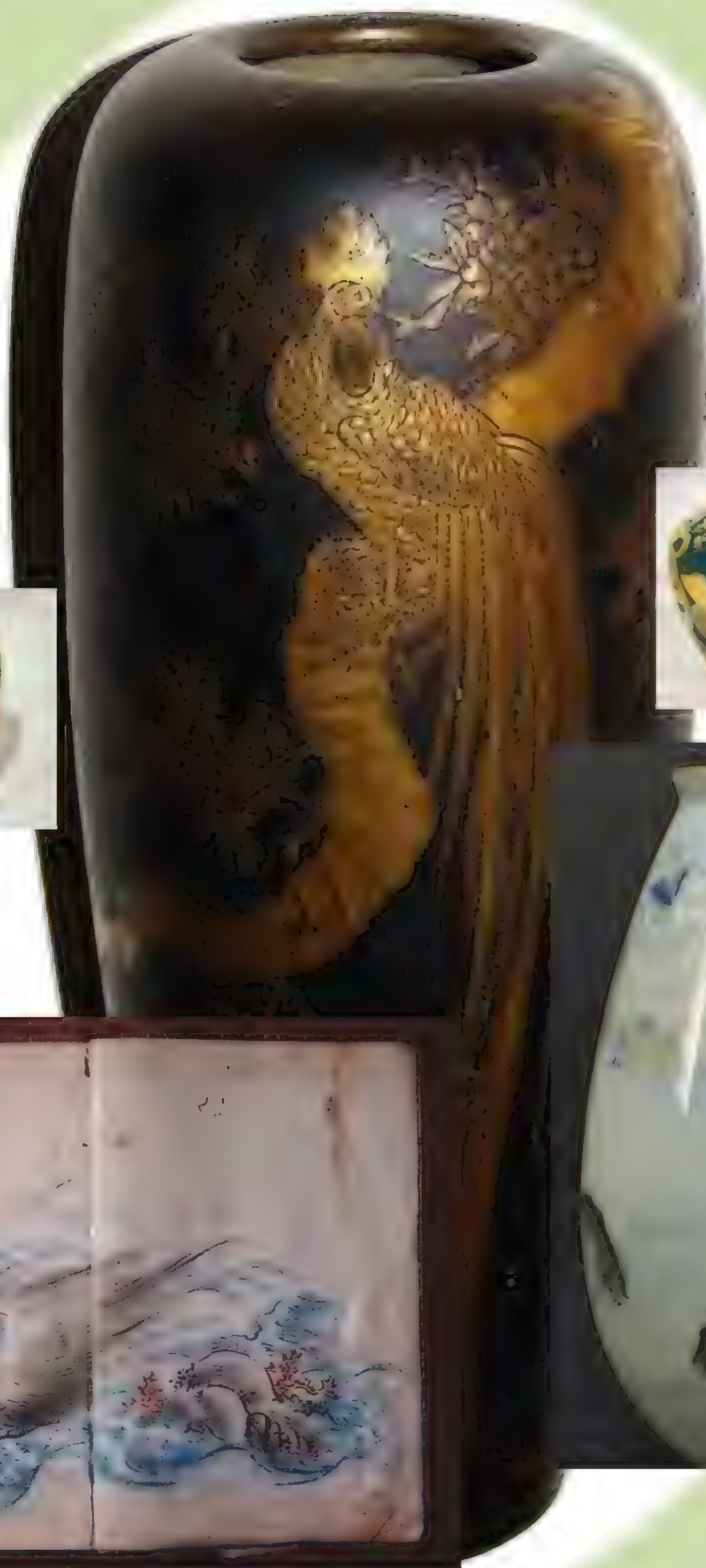
# Japanese Armor

## Edo Period





Japanese Porcelain, Bowls, Screens  
17<sup>th</sup> to 20<sup>th</sup> C.







***Temple Lintel by The Michelangelo of Echigo in the  
Yuko Nii Foundation Collection***

Ishikawa Uncho (1814-1883), rose to national prominence. Now he is called the Michelangelo of Echigo (Echigo is a former name of Niigata Prefecture). This would be a national treasure if in Japan. ***The Michelangelo***





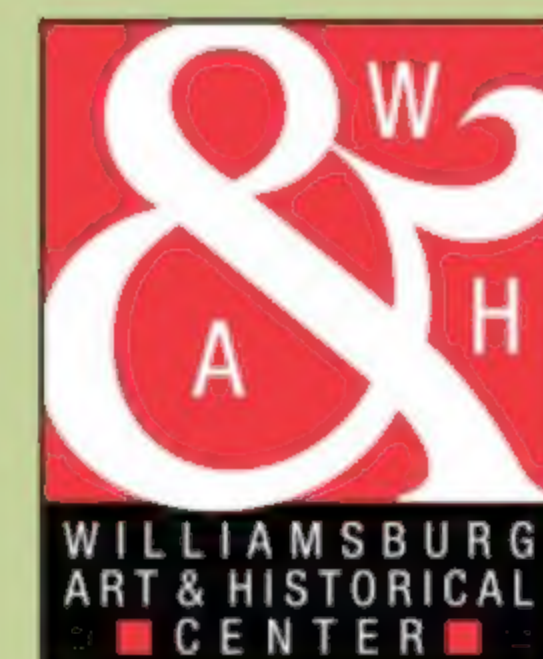
The Japanes Collection contains nearly 200 paintings and scrolls.



# Selected Contemporary Works from the Permanent Collection of the Yuko Nii Foundation

## PART 3

Works Acquired 2010 – 2012



The foundation also has nearly 1000 works of contemporary art, displayed frequently.



## About Yuko Nii



Yuko Nii (b. 1942 in Japan), artist and philanthropist, studied (1961-63) English and American Literature at Aoyama Gakuin University, Tokyo, Japan. In 1963 she transferred to Macalaster College, St. Paul, MN as a scholarship student, and earned her BFA (majored in painting) in 1965. From 1966 she attended Pratt Institute Graduate School, Brooklyn, NY, as a fellowship student and earned her MFA (majored in painting and minored in art history) in 1968. From 1969 to 1976, while pursuing her painting career, Nii taught art at Lenox School (high school level) in New York City. After quitting teaching, from 1976 to 1996 Nii committed herself totally to the creative fields, pursuing painting as her main career, and supporting herself as a printmaker, a graphic designer, a scene/stage set designer, a

costume and fashion designer, and as a writer in journalism, poetry, fiction, essays and philosophy, and writing for newspapers and magazines.

## Awards and Honors

In 1998 Howard Golden, then Brooklyn Borough President, named Nii one of Brooklyn's "Women of the Year" for her "unparalleled devotion to her art and commitment to the artist community of Williamsburg/Greenpoint." And he said that the WAH Center's activities have resulted in "tremendous cultural & economic activity throughout the northern Brooklyn area," an area recently designated an "historic district" and "economic development zone."

In 2001 Governor George Pataki named Nii one of "New York States' Women of the Year", and called her a "Woman of Excellence with Vision and Courage." He also congratulated Nii on turning the historic Kings County Savings Bank Building into a multipurpose art center that serves the needs of artists and art aficionados of diverse backgrounds.

In 2003, Borough President Marty Markowitz named Nii as one of Brooklyn's "Women of the Year" and gave Nii the "Betty Smith Arts Award" for her outstanding achievements and contributions to the arts in Brooklyn. And in the same year, 2003, City Councilwoman Tracy Boyland gave her the "Outstanding Citizen Award."

In 2008, during Asian Heritage Month in May, Borough President Marty Markowitz honored six outstanding Asian leaders for their achievements and contributions to their communities, and gave Nii the "Asian Cultural Award."

In 2013 Nii received an award for outstanding "unparalleled" work in Brooklyn, as one of the Pratt Institute's outstanding graduates who have "distinguished themselves in their fields, having earned a high degree of respect among their colleagues and the general community, and whose impact has been felt on a regional, national or international level."